WILD STRAWBERRIES AT THE WORLD'S END

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COLOR SCHEME:

- The dominant color for the present-day sequences should be dark mossy green. The town should look as if it is colonized by moss and vines – it should almost have a jungle-like look to it. Every building looks damp and rotten, and the town is always covered in mist.

- On the other hand, the color palette should be bright and saturated in Te-Su's childhood flashback sequences. There are no mist, moss, and vines. The town looks pastoral – clear blue sky, tall green grass, yellow golden rice fields. I think it is worth considering using water colors for the flashback sequences.

- The contrasting color palettes symbolizes two thematic elements of the story: 1) the spread of the moss and vines is a visual metaphor for how the cult gained control of the town over the years; 2) the color scheme visualizes the contrast between innocent childhood and corrupted adulthood.

- I think selectively using dark velvet red to accentuate the most terrifying elements of the story can be effective. I always found how David Lynch used dark velvet red very unsettling.

PAGE 1 (4 PANELS)

- Page 1 & 2 depicts Te-Su's nightmare, which is a premonition of the book's events

PANEL ONE (WIDE PANEL)

INT. OLD KOREAN HOUSE WITH A TATAMI DOOR - NIGHT

Between two half open tatami doors, you see a bright full moon with the mark of the cult (spiral) drawn on its surface. (center frame) The walls, floor, and tatami door frames are all colored red. Between the red wood panel floorboards, you see unkempt weeds growing out.

* This is a premonition of the shaman's room, which Te-Su will discover in issue #2.

PANEL TWO (WIDE PANEL)

Black panel.

Lettering notes: white letters in the middle of the panel.

1. TITLE Wild Strawberries at the World's End

PANEL THREE (WIDE PANEL)

Extreme close up of Te-Su's eyes between a slightly open door.

* This is an image from Te-Su's repressed memory.

PANEL FOUR (WIDE PANEL)

EXT. SEASIDE CLIFF – SUNSET

Dark silhouette of the monster approaching from the ocean.

*This is a premonition of the story's ending.

PAGE 2 (4 PANELS)

PANEL ONE (WIDE PANEL)

Medium close up of the shaman, wearing a bird mask. (center frame) Dark red velvet drapes on the background.

PANEL TWO (WIDE PANEL)

Close-up of wild strawberries covered with bugs and worms.

PANEL THREE (WIDE PANEL)

EXT. SEASIDE - NIGHT

Cult members dancing around a bonfire at night. They are wearing traditional Korean shaman attires.

PANEL FOUR (WIDE PANEL)

Black panel.

PAGE 3 (4 PANELS)

- Te-Su wakes up from his nightmare and gets a phone call from Ji-Sun, Ji-Ah's sister.

PANEL ONE

Extreme close-up on Te-Su's slightly open eyes. He is waking-up from his sleep.

1. SFX Ring. Ring. Ring.

PANEL TWO (WIDE PANEL)

INT. MOTEL ROOM – NIGHT

Te-Su sitting alone on his bed in a dark motel room.

The room is small, barely fitting a bed and drawer. Te-Su (still groggy) is covering his face with both hands. On top of a wooden drawer, an old landline phone is ringing. A digital clock next to the bed is displaying "3 AM."

*This should be the largest panel in page 1.

1. NARRATION Remnants of my primordial nightmare loop around my head like a chewed-up cassette tape

2. SFX Ring. Ring. Ring.

PANEL THREE

Extreme close up of Te-Su's mouth talking into a phone receiver.

1. TE-SU Hello? Te-Su speaking.

PANEL FOUR

Close up of Te-Su's wide-eyed face, looking shocked.

1. TE-SU Ji-Ah…

PAGE 4 (3 PANELS)

- Panel 1 should be roughly 2/3 of the page
- Panels 2~3 (bottom tier)

PANEL ONE (WIDE PANEL)

EXT. RURAL DIRT ROAD – DAY (MISTY)

(*Note visual reference #1*)

Wide shot of Te-Su walking on a dirt road in the middle of a rice field. (framed from distance) He is walking into his old hometown.

Green rice fields on each side of the road. Thick mist surrounds the area. In the right corner, you see a scarecrow with the mark of the cult (*spiral, note visual reference #2*) painted on its face.

* It should feel as if Te-Su is stepping into a misty limbo, which he will never leave. This is a nod to the town arrival scene in *Memories of Murder*.

1. CAPTION — Korea, 1999

2. NARRATION (JS) — "This is Ji-Sun. Ji-Ah's sister. Ji-Ah… passed away 2-days ago."

3. NARRATION (JS) — "I know it's far from the city but…"

PANEL TWO

EXT. FUNERAL HOUSE – DAY

Wide shot of Te-Su (framed from behind, wearing a black suit) approaching a dull grey funeral house.

A signpost on top the building: "24-hr *Funeral Service."*

PANEL THREE

INT. FUNERAL HOUSE

Te-Su stepping inside the funeral house. There are shoes scattered on the floor.

*In Korean funeral ceremonies, you have to take your shoes off.

PAGE 5 (4 PANELS)

- Panels 3~4 (bottom tier, equal sized panels)

PANEL ONE (WIDE PANEL)

INT. FUNERAL MAIN CEREMONY AREA

(*Note visual reference #3*)

Wide shot of Te-Su bowing in front of Ji-Ah's shrine.

Ji-Ah's smiling picture is placed on top of the shrine, which is decorated with white flower laurels. You see her wailing parents on the left side of the funeral matt. Her mother is wearing a white traditional Korean attire, and her father is wearing a black suit.

1. NARRATION — A funeral for a **suicide**.
2. NARRATION — It's Ji-Ah's picture that gets me the most.
3. NARRATION — There is an upsetting, yet understandable, disingenuousness to using a picture of her smiling.

PANEL TWO

(*Note visual reference #4*)

Te-Su drinking So-Ju alone at a table.

*In a Korean funeral ceremony, guests eat and drink after paying their respects.

PANEL THREE

Same composition as prior panel. Sang-Ho's feet appear on the right side of the panel.

1. SANG-HO (OP) — Te-Su?

PANEL FOUR

TE-SU'S P.O.V. Sang-Ho extending his hand for a handshake. (framed from low angle) He is wearing a police uniform. You see a small scar on his cheek.

1. SANG-HO It's me, **Sang-Ho.**

(link) Jesus, how long has it been? 15 years?

PAGE 6 (5 PANELS)

PANEL ONE

SANG-HO'S P.O.V. Te-Su, looking slightly puzzled, looking up at Sang-Ho. (framed from high angle)

1. TE-SU Sang-Ho?

PANEL TWO

[FLASHBACK]

EXT. RURAL DIRT ROAD - DAY

Te-Su, Ji-Ah, and Sang-Ho (age 10) running in the rice field road. The rice field is golden yellow. It's autumn. Everyone is holding a fishing rod and plastic bucket.

*Different color for Sang-Ho's narration caption

1. NARRATION (SH) "Remember how we used to cut class and go fishing for mackerels?

2. NARRATION (TS) "Yeah, I sucked at it."

PANEL THREE

[FLASHBACK]

EXT. SEASIDE - SUNSET

Te-Su, Ji-Ah, and Sang-Ho fishing on top a seaside rock.

In the foreground, you see Te-Su perched alone on a large rock. He looks glum with his head down. He is upset that he didn't catch any fish yet. Tall violent waves are hitting the rock.

In the background, you see Sang-Ho and Ji-Ah looking at the large fish they caught.

1. NARRATION (SH) "Thank fucking god you got into a **fancy city college** cuz you weren't never gonna cut it as a fisherman."

PANEL FOUR

[FLASHBACK]

TE-SU'S P.O.V. Ji-Ah handing the fish she caught to Te-Su. She is winking at Te-Su.

1. NARRATION (TS) "I remember. I'd be all glum looking at my empty bucket. Then she'd…"

PANEL FIVE

Back to present. Wide shot of both Te-Su and Sang-Ho sitting on the table with their head down. (framed from side) Let's emphasize the empty distance between them.

PAGE 7 (5 PANELS)

PANEL ONE

Extreme close up of Sang-Ho’s police badge. Small panel.

1. TE-SU (OP) You’re a cop?

PANEL TWO

Sang-Ho pouring a drink to Te-Su.

1. SANG-HO Yeah, I got a law degree in college.

PANEL THREE

[FLASHBACK]

INT. SANG-HO’S OFFICE

Sang-Ho sitting at his desk. (center frame)

A nameplate on his desk reads:

CHIEF INSPECTOR SANG-HO, MOON

The room is immaculately organized. National flag framed on the wall. Among the pile of paper on his desk, there is a small note with the mark of the cult drawn on.

* A hint for the later reveal that Sang-Ho is a cult member.

1. NARRATION (SH) “It was from a cash-grab scam of a 2-year program. But in an ass-end bumblefuck of a town like this, a degree is a **fucking degree**.”

PANEL FOUR

[FLASHBACK]

EXT. OAK TREE – DAWN (MISTY)

Police taking down Ji-Ah’s body, hung on a tree branch, from a dead oak tree.

In the foreground, you see a close up of Sang-Ho’s face. He is lighting a cigarette. A drop of tear rolls down on his scarred cheek.

In the background, you see three policemen taking down Ji-Ah’s body from the tree: Two policemen are on the ground, steadying the step ladder; One policeman is on top of the ladder holding Ji-Ah’s body.

1. NARRATION (TS) “So what happened to… y’know”

2. NARRATION (SH) “Got the call around midnight. Remember that dead oak tree in front of **Shanty town**?”

3. NARRATION (SH) “We found her there.”

PANEL FIVE (WIDE PANEL)

Back to present. Te-Su sipping on his drink. In the background, you see people at other tables staring at Te-Su with malice.

* The panel is a first hint that there is something suspicious about Ji-Ah’s death.

** What do you think about coloring the background red to make it more expressionistic?

1. TE-SU And you’re **100% sure** it was a suicide?

PAGE 8 (5 PANELS)

PANEL ONE

EXT. FUNERAL HOUSE – DAY

Leaning against the funeral house wall, Te-Su is smoking a cigarette.

1. NARRATION (SH) “Shit, what else could it be?”

2. JI-SUN (OP) Can I bum one?

PANEL TWO

Medium close up of Te-Su lighting Ji-Sun’s cigarette.

Ji-Sun: Late 20’s, wearing glasses. Her face is pale. Her hair is all tangled up. She hasn’t slept in 2 days. She is wearing a white traditional funeral attire.

1. JI-SUN Te-Su, right?

2. TE-SU Ji-Sun?

(link) It’s been awhile.

PANEL THREE

Wide shot of Te-Su and Ji-Sun smoking. You see a food stain on Ji-Sun’s dress.

1. JI-SUN Thanks for coming.

2. TE-SU Sure.

PANEL FOUR (WIDE PANEL)

EXT. TOWN – DAY (MISTY)

Extreme long shot of Te-Su and Ji-Sun walking through the town.

They are walking along a curvy dirt road. Along the road, you see rotting Korean houses, covered entirely with moss. Thick mist surrounds the whole town. Far back, on the edge of the town, you see an ocean.

1. NARRATION (JS) “I still have some of her old letters to you at home. I’m going there now if you want to pick them up.”

2. NARRATION (TS) “Sure.”

3. NARRATION (TS) “How was she before…”

PANEL FIVE (INSERT PANEL)

Te-Su and Ji-Sun approaching the house. (still far away) You see the outline of the house through the mist.

1. NARRATION (JS) “Last few years have been hard. She’d wake up screaming from nightmares she can never recollect.”

2. NARRATION (JS) “She was just always so scared of **something**.”

<u>PAGE 9 (5 PANELS)</u>

- Panels 1~2 (upper-tier)
- Panels 3~5:

    1. Te-Su alone in Ji-Ah’s room.
    2. Te-Su remembers that Ji-Ah used to hide chocolates in the back of a scary painting.
    3. Te-Su finds Ji-Ah’s hidden notes.

- Panel 3 is a wide panel establishing shot. Panels 4~5 are insert shots within panel 3.

PANEL ONE

Close up of 4 unopened letters on a desk. *“To Te-Su”* written on the letters. Small panel.

1. JI-SUN (OP) You never wrote back.

   (link) Not even once.

PANEL TWO

TE-SU’S P.O.V. Medium close up of Ji-Sun looking back at Te-Su as she is leaving the room. There is a hint of resentment in her face.

1. JI-SUN Maybe, she’s just a **fading Polaroid of a memory** to you, but you meant the world to her.

PANEL THREE (WIDE PANEL)

INT. JI-AH’S ROOM

Te-Su (framed from behind) alone in Ji-Ah’s room. He is staring at the monster painting (*note visual reference #5*) on the wall.

1. NARRATION I remember…

2. NARRATION Monopoly games on stormy summer nights.

3. NARRATION — Watching *Golden Bat* on a fuzzy black & white TV.

4. NARRATION — That hideous painting…

PANEL FOUR (INSERT PANEL)

[FLASHBACK]

TE-SU'S P.O.V. Ji-Ah (age 10) hiding a chocolate bar at the back of the painting. She is lifting the painting with one hand, holding a chocolate bar on the other.

1. Ji-Ah — Ji-Sun'll never look here.

PANEL FIVE (INSERT PANEL)

Back to present. Te-Su lifting the painting to check its back. A crumpled paper drops out.

1. NARRATION — I reach for the remains of a long extinct memor--

PAGE 10 (5 PANELS)

- Panel 1 should be roughly 2/3 of the page
- Panels 2~5 (bottom tier, equal sized)

PANEL ONE (WIDE PANAL)

Ji-Ah's crumpled notes.

Note 1: Ji-Ah's crude drawings (drawn with crayons) of the shaman, monster, and cult members dancing around fire. (Te-Su's nightmare images) The page is filled with the mark of the cult.

Note 2: Mysterious symbols. (see the attachment) This is a map marking the location of the tiny shaman's house in Shanty town. (clue to the later reveal) Ji-Ah's writing:

"Where did everyone in Shanty town go?"

PANEL TWO

Medium close up of Te-Su's terrified face. Pitch black background.

PANEL THREE

Close up of the tiny shaman section of the note.

PANEL FOUR

Tighter on Te-Su's face. Sweat dripping down his face. Pitch black background.

PANEL FIVE

Close up of the monster section of the note.

PAGE 11 (3 PANELS)

PANEL ONE (WIDE PANAL)

Close up of the map section of the note. You see Ji-Ah's writing of *"Where did everyone in Shanty town go?"*

PANEL TWO (WIDE PANAL)

Te-Su holding Ji-Ah's notes behind his back (foreground), hiding them from Ji-Sun, who is stepping inside the room. (background)

1. JI-SUN Did you find everything?

PANEL THREE (WIDE PANAL)

TE-SU'S P.O.V. Medium close up of Ji-Sun.

1. JI-SUN One more thing.

(link) That day…

(link) She said she was going to see the **wild strawberries at the world's end.**

<u>PAGE 12 (5 PANELS)</u>

- Flashback sequence of Te-Su and Ji-Ah's childhood. (around age 8~10) Te-Su's happiest memory.
- Panel 1 inserted in panel 2. Panel 3 inserted in panel 4.

PANEL ONE (INSERT PANAL)

Close-up of a wild strawberry. Small panel.

1. NARRATION (JS) "Does that mean anything to you?"

PANEL TWO (WIDE PANAL)

EXT. GRASSY HILL - DAY

Wide shot of Te-Su and Ji-Ah sitting on a grassy hill. Te-Su spits out the strawberry he just ate. Ji-Ah laughing at Te-Su.

1. TE-SU Yuck! Tastes like old vinegar.

2. JI-AH I **told** you! You can't eat the ones here!

PANEL THREE (INSERT PANEL)

TE-SU'S P.O.V. Ji-Ah smiling, holding out her hand to Te-Su.

1. JI-AH C'mon, I'll take you to where the best ones grow.

PANEL FOUR (WIDE PANEL)

Extreme long shot of Te-Su and Ji-Ah, holding hands, running across the town. They are near a bridge.

PANEL FIVE

TE-SU'S P.O.V. Te-Su's hand pointing at the bridge. Ji-Ah looking at Te-Su, looking slightly irritated.

1. TE-SU (OP) Wait stop! We can't go there.

2. JI-AH Why not?

3. TE-SU (OP) Mom said that bad people live there.

4. JI-AH C’mon, don’t be silly.

PAGE 13 (4 PANELS)

- **Shanty town**: the page introduces shanty town, in which key events will unfold later. In the 90's, shanty towns were common in Korean cities.

PANEL ONE (WIDE PANEL)

(*Note visual reference #6*)

Extreme long shot of Te-Su and Ji-Ah running through the shanty town.

Shanty town: rows of makeshift houses on each side of a wide dirt road. Houses are patchworks of leftover plywood, glasses, and dirt. You see dozens of people in the town: women drying laundry, kids playing soccer, people grilling meat outside. Shanty town is connected to the main town with a wooden bridge, with a swamp area in between.

This should be the largest panel.

PANEL TWO (WIDE PANEL)

Te-Su and Ji-Ah running, holding hands. (framed from side) On the background, you see two women drying laundry.

1. JI-AH Look, we're almost there!

PANEL THREE (INSERT PANEL)

Close up of the two women drying laundry, smiling.

PANEL FOUR (WIDE PANEL)

TE-SU'S P.O.V. Ji-Ah pointing at the strawberry field at the edge of shanty town. The strawberry field is near a cliff overlooking an ocean.

PAGE 14 (4 PANELS)

PANEL ONE (WIDE PANEL)

EXT. SEASIDE CLIFF – SUNSET

Te-Su and Ji-Ah lying on a grassy strawberry field. Te-Su is patting his stomach. There is a large cedar tree on the background.

1. TE-SU　　　Ahhh… I'm soooo full.

PANEL TWO (WIDE PANEL)

Over Ji-Ah's shoulder, you see the sun half submerged over the ocean.

1. JI-AH　　　Isn't it beautiful? Whenever I look at it, I feel like--

PANEL THREE (WIDE PANEL)

Wide shot of Te-Su and Ji-Ah on the grass. (framed from front)

1. JI-AH　　　--I can see **the world's end**.

PANEL FOUR (WIDE PANEL)

(*Note visual reference #7*)

Same composition as the last panel. Te-Su and Ji-Ah are now ghostly silhouettes. In between Te-Su and Ji-Ah's silhouettes, you see adult Te-Su. We are transitioning back to present.

*I am including *Shutter Issue #4*, which uses a similar transition technique, as a reference.

1. NARRATION　　　Dear, Ji-Ah.
2. NARRATION　　　I'm sorry I never wrote to you.

<u>PAGE 15 (7 PANELS)</u>

- Panels 2~7: 2 x 3 (row x column) equal sized panels. Series of flashbacks of Te-Su's life

PANEL ONE (WIDE PANEL)

Same composition as the last panel. Now adult Te-Su is standing alone.

1. NARRATION — In the first 20 years of your life, you learn how special you are.
2. NARRATION — The rest of your life is a **painful process of unlearning**.
3. NARRATION — I remember…

PANEL TWO

EXT. DIRT ROAD - DAY

Te-Su and Ji-Ah (Age 10) walking together on the dirt road with wheat fields on the side. In far back, you see a thin trail of wood smoke going up the air.

1. NARRATION — The smell of distant wood smoke in cold winter mornings.

PANEL THREE

EXT. BUS STOP BENCH – DAY

Te-Su and Ji-Ah (teenagers, wearing school uniforms) sitting together on a bus stop bench. Ji-Ah shyly touching Te-Su's hand. They are both blushing. This is the first time they held hands.

1. NARRATION — The first time my heart skipped a beat.

PANEL FOUR

Over the shoulder shot of Te-Su handing dozens of roses to Ji-Ah. Ji-Ah is smiling.

1. NARRATION The first time I told you:

2. TE-SU I love you.

PANEL FIVE

Close up of Te-Su and Ji-Ah’s college acceptance letters:

Te-Su’s acceptance letter:

- *Acceptance: Seoul National University*
- *Name: Jung, Te-Su*

Ji-Ah’s acceptance letter:

- *Acceptance: Hae Nam Community College*
- *Name: Song, Ji-Ah*

*Te-Su got accepted to the best university in Korea while Ji-Ah got into a local community college.

1. NARRATION The tectonic plates of our lives drifting apart.

PANEL SIX

Te-Su arguing with Ji-Ah. Te-Su is shaking his head in frustration. Ji-Ah is looking away from Te-Su.

1. NARRATION The little fights that hurt like fresh papercuts.

PANEL SIX

Similar composition as panel 4. Over the shoulder shot of Te-Su talking to Ji-Ah. Ji-Ah is crying.

1. NARRATION Telling you:

2. TE-SU I don’t love you anymore.

PAGE 16 (7 PANELS)

- Panels 1~6: 2 x 3 (row x column) equal sized panels. Continued flashbacks of Te-Su's life.

PANEL ONE

Te-Su sitting on the front seat of a moving truck. You see the town on the background.

1. NARRATION Leaving without saying goodbye.

PANEL TWO

INT. STOCK TRADING FLOOR

Te-Su celebrating on the stock trading floor. The trading floor is packed with rows of computers. In the background, you see a giant screen displaying stock quotes.

1. NARRATION The delusion of invincibility.

PANEL THREE

(*Note visual reference #8*)

EXT. ROAD TO AN OLD CASTLE - DAWN

Te-Su and his wife in a convertible. (framed from behind) In the background, you see the contours of an old European castle. This is Te-Su's honeymoon.

*This is a reference to one of the opening shots in Terrence Malick's *To the Wonder*.

1. NARRATION Honeymoon in fairy tale castles.

PANEL FOUR

INT. KARAOKE ROOM

Te-Su dancing with a half-naked woman in a dim Karaoke room.

Te-Su's shirt is half open. He is holding a mic. In the background, you see Te-Su's coworkers dancing with half naked women. One of them is kissing and groping the woman.

*Korea has a notoriously toxic after-work culture. Many male coworkers will go to karaoke rooms with prostitutes. Te-Su is cheating on his wife.

1. NARRATION — Telling my wife that I'm working late again.

PANEL FIVE

INT. STOCK TRADING FLOOR

Te-Su walking out of the trading floor with his belongings in a cardboard box. He is laid-off.

On a large TV screen in the background, you see a news caption reading:

Asian Financial Crisis

*In 1997, Korea was hit by a devastating recession during the Asian financial crisis. There were mass layoffs.

1. NARRATION — The crash landing.

PANEL SIX

Close up of Te-Su's hand signing divorce papers. On his ring finger, you see a thin mark where his wedding ring used to be.

1. NARRATION — The lightness of my ring-less finger.

PANEL SEVEN (WIDE PANEL)

EXT. SEASIDE CLIFF STRAWBERRY FIELD - SUNSET

Back to present. Same composition as page 15, panel 1. You see Te-Su walking away from the seaside cliff.

1. NARRATION — And now that every inch of my dream flaked into ashes.

2. NARRATION Why can’t I stop thinking about you?

PAGE 17 (5 PANELS)

PANEL ONE (WIDE PANEL)

EXT. SHANTY TOWN - SUNSET

Wide shot of Te-Su walking through the streets of shanty town. Dilapidated shanty town shacks are covered with moss. They almost look like ruins in the middle of a jungle. There are tall overgrown weeds on the street.

*This should be the largest panel in the page.

1. NARRATION 15-years ago, everyone in shanty town **disappeared overnight**.

2. NARRATION No one ever bothered to look into what happened then.

PANEL TWO

Wide shot of Te-Su approaching the dead oak tree next to the bridge. This is where Ji-Ah committed suicide.

1. NARRATION So why was Ji-Ah thinking about Shanty town **now**?

PANEL THREE

Ravens swirling around the top of the oak tree.

PANEL FOUR

Silhouette of the shaman at the end of the bridge. A thick mist surrounds the bridge.

PANEL FIVE

Close up of Te-Su turning his head.

PAGE 18 (7 PANELS)

- This is the page in which Te-Su meets the shaman for the first time. I want to emphasize how Te-Su is starting to question his sanity. To portray this, I am think we should use an experimental panel layout for the page.
- Over a large close-up of Te-Su's face (panel 2) as a background, let's overlay a tier of equal sized panels (panels 3~6) across the eye section of the background. Panels 3~6 are flashback images from Te-Su's nightmare and Ji-Ah's notes.
- What do you think about using panel gutter between panel 2 & 7 to show Te-Su running across the shanty town bridge?

PANEL ONE (WIDE PANEL)

The shaman standing at the end of the bride. (center frame) Over the head of the tiny shaman, you see ravens flying in the pattern of the mark of the cult.

PANEL TWO (WIDE PANEL)

A large sized close-up of Te-Su's face, which will be a background panel for panels 3~6.

PANEL THREE (INSERT PNAEL)

Medium close up of the shaman, wearing a bird mask. (center frame) Dark red velvet drapes on the background.

* Call back to page 2, panel 1 (Te-Su's nightmare)

PANEL FOUR (INSERT PANEL)

Extreme close up of Te-Su's eyes between a slightly open door.

* Call back to page 1, panel 3 (Te-Su's nightmare/ repressed memory)

PANEL FIVE (INSERT PANEL)

Close up of the shaman section of Ji-Ah’s note.

* Call back to page 10, panel 3 (Ji-Ah’s note)

PANEL SIX (INSERT PANEL)

EXT. SEASIDE CLIFF – SUNSET

Dark silhouette of the monster approaching from the ocean.

* Call back to page 1, panel 4 (Te-Su’s nightmare)

GUTTER (BETWEEN PANEL 2 & 7)

Panel gutter shaped as the shanty town bridge. You see Te-Su running across the bridge. He is approaching the shaman.

PANEL SEVEN (WIDE PANEL)

Wide shot of Te-Su looking at the empty spot where the shaman was. He looks startled.

<u>PAGE 19 (7 PANELS)</u>

- Panels 2~7: 2 x 3 (row x column) equal sized panels. Repeating compositions with small variations. (Te-Su and Sang-Ho talking in front of the police station) It starts raining as the conversation progresses.

PANEL ONE (WIDE PANEL)

EXT. POLICE STATION

Te-Su running toward the police station. He is waving his hands frantically. You see Sang-Ho smoking cigarette in front of the building.

PANEL TWO

Te-Su and Sang-Ho sitting on the bench in front of the police station. Te-Su frantically babbling at Sang-Ho. He is not making any sense. Sang-Ho is lighting his cigarette.

1. TE-SU — -- a mask… Ji-Ah's note… We have to investigate --

PANEL THREE

Repeating composition as prior panel. Sang-Ho, now exhaling smoke, cuts off Te-Su. You see raindrops here and there.

1. SANG-HO — When she started having **troubles**, I wasn't there for her.

(link) — We just drifted apart over the years.

PANEL FOUR

Repeating composition as prior panel. Sang-Ho hands over a cigarette pack to Te-Su. You see more raindrops.

1. SANG-HO — But now I can't stop wondering.

(link) — If I'd talked to her one more time, smiled at her one more time…

(link) One more “Hi, is everything ok?”

PANEL FIVE

Repeating composition as prior panel. Te-Su is now lighting a cigarette. More raindrops.

1. SANG-HO Do you think she’d still?

PANEL SIX

Repeating composition as prior panel. Both Te-Su and San-Ho exhaling smoke. More rain.

PANEL SEVEN

Repeating composition as prior panel. It’s pouring now.

1. SANG-HO I wish to god there was **some other explanation**, but let’s fucking face it --

PAGE 20 (5 PANELS)

- Panels 2~5 (insert panels inside panel 1)

PANEL ONE (SPLASH)

Te-Su walking alone in the rain. In the background, you see a hill, peppered with old Korean houses. Te-Su is heading to an inn, which is at the top of the hill.

1. NARRATION (SH) “We failed her.”

PANEL TWO (INSERT PANEL)

[FLASHBACK START]

Te-Su and Ji-Ah (teenage, wearing school uniforms) running on the street. They are holding their backpacks over their heads to block the rain. It is pouring.

1. NARRATION (TS) It rained like this **that day** too.

PANEL THREE (INSERT PANEL)

Te-Su and Ji-Ah running across the shanty town bridge.

PANEL FOUR (INSERT PANEL)

Te-Su and Ji-Ah standing in front of the abandoned hut. They are looking at each other, smiling.

PANEL FIVE (INSERT PANEL)

Closer on Te-Su and Ji-Ah looking at each other.

PAGE 21 (5 PANELS)

- Continued flashback sequence. Te-Su remembering his first kiss with Ji-Ah and something else…

PANEL ONE (WIDE PANEL)

Te-Su and Ji-Ah kissing. Should be roughly 1/3 of the page

PANEL TWO (WIDE PANEL)

Black panel.

1. NARRATION Wait.

PANEL THREE

INT. SHANTY TOWN HUT

Te-Su and Ji-Ah sleeping inside the hut. Their clothes are slightly unbuttoned. The room is dark. A ray of light (coming in through the slightly open door) streaks across their bodies.

1. SFX CHUNG CHUNG CHUNG

PANEL FOUR

Te-Su looking at the slightly open door. (framed from behind) Ji-Ah is still lying on the floor. The room is dark.

1. SFX CHUNG CHUNG CHUNG

1. JI-AH What's that sound?

PANEL FIVE

Extreme close up of Te-Su's eyes between a slightly open hut door.

* Call-back to Te-Su's nightmare.

PAGE 22 (5 PANELS)

- Panels 1~3 (upper-tier): rain turning into blood rain.

PANEL ONE

Back to present. Close up of clean raindrops falling into a water puddle.

PANEL TWO

Blood rain drips into the water puddle.

PANEL THREE

Blood rain pouring. Water puddle is completely red now.

PANEL FOUR (WIDE PANEL)

Medium close up of Te-Su (center frame) standing alone in blood rain. He looks shell-shocked. His white shirt is stained red.

1. NARRATION We saw **something** that night.

PANEL FIVE (WIDE PANEL)

Pull back wider. In the background, you see cult members (hidden inside the buildings surrounding the area) are watching Te-Su.

This should be the largest panel.

1. NARRATION What did we see?

Insert Intermission pages

PAGE 23 (3 PANELS)

- Page 1 and 2: 3 equal sized wide panels
- In page 1 and 2, we will show a series of violent events in Korean history:

    1. Prehistoric battle
    2. 1595 Imjin War (medieval battle)
    3. 1939 Japanese Occupation (WW2)
    4. 1953 Korean War
    5. 1980 Gwangju Massacre

- In each scene, you see the mysterious shaman in the background. We are trying to achieve two things here:

    1. Set-up the shaman as a supernatural manifestation of violence that existed since the dawn of time

    2. Establish the cycle of violence that marred Korean history as a thematic context

PANEL ONE (WIDE PANEL)

(Note visual reference #1)

EXT. MUDDY PREHISTORIC BATTLEFIELD – DAY

The mysterious shaman, wearing a yellow fur cape and bone mask, is standing in the middle of a muddy battlefield. The shaman is framed by a pair of giant mammoth bones.

The mushy (mix of mud and blood) battlefield is littered mutilated bodies of cave men.

1. CAPTION   In the beginning…

PANEL TWO (WIDE PANEL)

(Note visual reference #2)

EXT. MEDEIVAL KOREAN VILLAGE – NIGHT (FULL MOON)

Overhead wide shot of a war-torn medieval Korean village.

You see smoke and fire enveloping many buildings. There are bodies of Korean and Japanese soldiers littered across the street. Several buildings are also covered with arrows.

The shaman is standing on top of the roof of a building in the middle of the town.

You see the mark of the cult on the surface of the moon.

**Imjin War: Japan invaded Korea at 1595, which resulted in the bloodiest medieval war in Korean history*

1. CAPTION 1595: Imjin War

PANEL THREE (WIDE PANEL)

EXT. JAPANESE INTERNMENT CAMP – DAY

Wide shot of Japanese soldiers executing Korean prisoners. (Half-naked, malnourished, and wide-eyed)

In the background, you see the mysterious shaman, standing next to a tree, watching the mass execution. There are multiple prisoners hung on the tree.

You see the mark of the cult drawn on the clothes of several dead prisoners.

*During the Japanese occupation of Korea, Japanese military committed unspeakable atrocities – mass execution, rape, and biological experiments.

1. CAPTION 1939: Japanese occupation

PAGE 24 (3 PANELS)

PANEL ONE (WIDE PANEL)

EXT. FROZEN RIVER – DAY

Wide shot of a frozen river littered with corpses of South and North Korean soldiers.

Snow is falling from a smoke-filled sky. The shaman is standing in the middle of the river. Next to the shaman you see an artillery covered with snow.

*Battle of Yalu river during Koran War

1. CAPTION 1953: Korean War

PANEL TWO (WIDE PANEL)

(Note visual reference #4)

EXT. STREET DEMONSTRATION – DAY

Wide shot of Korean soldiers shooting at Korean protesters.

Korean soldiers (national guard) are wearing helmets decorated with Korean flags. Protestors are running away from the soldiers. You see several protestors waving Korean flags. (This will make it visually clear that Korean soldiers are killing Korean citizens)

In the background, you a tank. On top of the tank, you see the mysterious shaman watching the massacre.

*05/18/1980: Korean government ordered the army to kill peaceful protestors – mostly students asking for the end of a military dictatorship.

1. CAPTION 1980: Gwangju Massacre

PANEL THREE (WIDE PANEL)

Extreme close up of Te-Su’s eyes between a tatami door.

Repeat of issue #1, page 1, panel 3.

2. NARRATION What did I see that night?

PAGE 25 (5 PANELS)

PANEL ONE (WIDE PANEL)

(*Note visual reference #5*)

EXT. LOCAL INN – NIGHT (HEAVY RAIN)

Te-Su walking into a local Inn – a decrepit old Korean house, with 2~3 rooms. Each room has a paper tatami door.

1.	SFX (THUNDER)	KKKRRRAK
2.	CAPTION	Korea, 1999
3.	NARRATION	Ji-Ah's question clings to my mind like a summer cold that you can't shake.

PANEL TWO (INSERT PANEL)

TE-SU'S P.O.V. Te-Su handing money to an Inn-keeper. Inn keeper (overweight middle-aged woman) looks disinterested.

PANEL THREE (INSERT PANEL)

INT. TE-SU'S ROOM

Te-Su coming inside his room through the paper tatami door. The room is lit by a candle. A mat and blanket on the floor.

PANEL FOUR (INSERT PANEL)

Medium close up of Te-Su lying on the mat, covered in a blanket. He is looking at the ceiling with a blank stare.

PANEL FIVE (INSERT PANEL)

Close up of Te-Su blowing out a candle.

PAGE 26 (9 PANELS)

- 2 x 4 (row x column) grid layout below panel 1
- Panels 2~5 (mid-tier) horizontally depict Te-Su's eye slowly closing
- Panels 6~9 (bottom-tier) are Te-Su's dream flashbacks

PANEL ONE (WIDE PANEL)

Medium close-up of Te-Su lying on the mat, covered in a blanket. Mostly Repeating page 21 panel 4, but the room is dark.

1. NARRATION Where did everyone in shanty town go?

PANEL TWO

Extreme close-up of Te-Su's eye. Black background.

1. NARRATION Where did…

PANEL THREE

Extreme close-up of Te-Su's eye half-closed.

1. NARRATION they…

PANEL FOUR

Extreme close-up of Te-Su's eye almost fully closed.

1. NARRATION all…

PANEL FIVE

Black panel.

1. NARRATION go?

PANEL SIX

Black panel.

PANEL SEVEN

[FLASHBACK]

Medium close-up of Ji-Ah smiling. (teenage, wearing a school uniform)

PANEL EIGHT

Black panel.

PANEL NINE

[DREAM FLASHBACK]

Medium close up of dead Ji-Ah hung on a tree branch.

A thick rope around her neck. Her face is pale, and her eyeballs are white. Blood trickles down her mouth. Composition should mirror panel 7.

PAGE 27 (12 PANELS)

- 3 x 4 (row x column) grid layout
- Page 5 leads up to a page-turn reveal of Te-Su discovering the shaman spying on him. Slowly the intermittent lightning reveals the silhouette of the shaman, standing outside the paper tatami door. (*Note visual reference #6*)

PANEL ONE

Black panel.

PANEL TWO

TE-SU'S P.O.V. Shot of the paper tatami door, lit by a streak of lightning. (framed from a low angle)

1. SFX (THUNDER) KKKRRRAK

PANEL THREE

Black panel.

PANEL FOUR

TE-SU'S P.O.V. Mostly repeating panel 2. A small blurry shadow on the left side of the tatami door. (silhouette of the shaman approaching)

1. SFX (THUNDER) KKKRRRAK

PANEL FIVE

TE-SU'S P.O.V. Mostly repeating panel 4. Shadow is slightly larger.

1. SFX (THUNDER) KKKRRRAK

PANEL SIX

Extreme close-up of Te-Su’s eye slightly open. Black background. We are showing Te-Su slowly waking-up in the next few panels.

PANEL SEVEN

TE-SU’S P.O.V. Mostly repeating panel 5. A blurry silhouette on the middle of the tatami door. Readers shouldn’t be able to fully make out what the silhouette is.

1. SFX (THUNDER) KKKRRRAK

PANEL EIGHT

Extreme close-up of Te-Su’s eye half open. Black background.

PANEL NINE

Close-up of Te-Su’s face. Both eyes open. The room is dark. (no lightning) In panels 9~12, we gradually pull back from a close up to a medium close up of Te-Su’s face.

PANEL TEN

Slightly wider frame. Te-Su’s face lit by a streak of lightning. His eyes are wider.

1. SFX (THUNDER) KKKRRRAK

PANEL ELEVEN

Medium close up of Te-Su’s face. (no lightning)

PANEL TWELVE

Medium close up of Te-Su’s face lit by a streak of lightning. His eyes are now wide with terror.

1. SFX (THUNDER) KKKRRRAK

PAGE 28 (4 PANELS)

- Panel 1: page-turn reveal (3/4 splash)
- Panels 2~4 (bottom-tier)

PANEL ONE (3/4 SPLASH)

(*Note visual reference #6*)

Silhouette of the shaman peeking through the paper tatami door, lit by a lightening. (There is a hole on the paper tatami door)

1. SFX (THUNDER) KKKRRRAK

PANEL TWO

Medium close up of Te-Su, lit by a streak of lightning.

PANEL THREE

Extreme close up of the tiny shaman’s eye, framed through the hole on the tatami door.

PANEL FOUR

Medium close up of Te-Su’s resolute face.

PAGE 29 (5 PANELS)

- Start of the chase between Te-Su and the tiny shaman
- It is revealed that the inn keeper is also a cult member

PANEL ONE (WIDE PANEL)

EXT. TE-SU'S ROOM – NIGHT (RAINING)

Wide shot of Te-Su bursting through the tatami door. Tiny shaman is running away toward the inn gate.

1. TE-SU Stop, cocksucker!

PANEL TWO

Te-Su chasing the tiny shaman toward the gate. In the foreground, you see the inn keeper's feet.

PANEL THREE

Extreme close up of Te-Su's bare feet, running.

PANEL FOUR

Te-Su chasing the tiny shaman (tiny shaman is now outside the gate) In the foreground, you see the inn keeper's shoulder.

PANEL FIVE (WIDE PANEL)

Medium close up of the inn keeper, wearing the bird shaped mask. (center frame) She is a member of the cult.

1. INN KEEPER This is the end…

PAGE 30~31 (7 PANELS)

- Double page spread of the entire town, showing how the chase progresses
- Panels 2~7: insert panels showing the details of the chase
- *Note visual reference #7*

PANEL ONE (DOUBLE PAGE SPREAD)

Diorama of the town, showing the full progression of the chase.

PANEL TWO (INSERT PANEL)

Te-Su running in rain. Should be inserted near top of the hill.

PANEL THREE (INSERT PANEL)

Te-Su chasing the shaman turning a corner at the bottom of the hill. Should be inserted near the bottom of the hill.

PANEL FOUR (INSERT PANEL)

The shaman running past the police station. You see several policemen smoking outside the building. Should be inserted near the police station section.

PANEL FIVE (INSERT PANEL)

Close up of Sang-Ho lighting a cigarette. Beyond Sang-Ho, you see Te-Su running toward to the police station, waving his hands and shouting.

1. TE-SU Stop him!

PANEL SIX (INSERT PANEL)

Wide shot of Te-Su and several policemen running. Mud on the ground. Should be inserted near the road leading up the bridge that connects to shanty town.

PANEL SEVEN (INSERT PANEL)

TE-SU'S P.O.V. Footprints on the mud leading up to the wooden bridge. You see a policeman's hand pointing at the footprints. Should be inserted near the bridge.

1. POLICEMAN #1 (OP)   There! I see something!

PAGE 32 (5 PANELS)

PANEL ONE (WIDE PANEL)

EXT. SHANTY TOWN – NIGHT (RAIN)

Establishing overhead shot of the policemen and Te-Su searching Shanty town.

You should be able see the layout of the whole town. Te-Su is investigating a hut in the right corner of the panel.

This should be the largest panel.

PANEL TWO

Te-Su staring at a small “X” symbol drawn on the wall of an empty decrepit hut.

PANEL THREE

Close up of the “X” symbol.

PANEL FOUR

Close up of Te-Su’s startled face.

He just realized that Ji-Ah’s note is a map marking the location of the shaman’s hideout.

PANEL FIVE

Close-up of the map section of Ji-Ah’s crumpled note.

PAGE 33 (5 PANELS)

PANEL ONE (WIDE PANEL)

EXT. SHANTY TOWN – NIGHT (RAIN)

Same composition as page 10, panel 1. However, now you see the symbols of Ji-Ah's note overlaid to the shanty town huts:

- X marks over empty houses
- Mark of cult over the shaman's hideout, which has an ominous yellow rooftop

1. NARRATION I'm not a religious man.

2. NARRATION When I was a kid, I only went to church when there was a barbecue lunch.

PANEL TWO

Te-Su running across shanty town.

PANEL THREE

Te-Su running toward a house with a yellow rooftop. The house is covered with moss. A streak of lightning in the background.

PANEL FOUR

Te-Su looking at the mark of the cult drawn on the wall of the hut with a yellow roof.

PANEL FIVE

Te-Su's face, framed through a slightly open hut door.

1. NARRATION But as I open the door…

<u>PAGE 34 (4 PANELS)</u>

- Page-turn reveal

PANEL ONE (1/2 SPLASH)

INT. TINY SHAMAN'S ROOM

(Note visual reference #8)

Wide shot of Te-Su looking inside the shaman's room.

Wall of the room: walls of the room are painted red like the opening image in Te-Su's dream. A large mark of the cult on the center. "1999" is repeatedly written all over the wall.

Floor of the room: melted candles littered across the floor, lighting the room. In the middle, you see a small totem built with goat and chicken carcasses. There is an ox skull on top of the totem.

1. NARRATION …I find myself praying like a shivering soldier on the eve of battle.

PANEL TWO

Medium close up of Te-Su's shell-shocked face, framed by the open hut door. Beyond Te-Su, you see the shaman standing outside the door.

PANEL THREE

Close up of Te-Su turning his head.

PANEL FOUR

Te-Su pointing at the shaman. You see Sang-Ho approaching the shaman. Te-Su is shouting at Sang Ho.

1. TE-SU Sang-Ho! Arrest… that's the motherfucker who --

PAGE 35 (4 PANELS)

PANEL ONE (WIDE PANEL)

Wide shot of Sang-Ho standing behind the tiny shaman. Sang-Ho has his hands on the shaman's shoulders, straightening the shaman's clothing.

Sang-Ho has been a cult member.

1. SANG-HO We're **ready**, sir.

PANEL TWO (WIDE PANEL)

Wide shot of Te-Su, looking shocked, in front of the shaman's house. You see several policemen, now all wearing cult masks, behind Te-Su. One of the policemen is about to hit Te-Su's head with a baseball bat.

PANEL THREE (WIDE PANEL)

Black panel. White letters. No caption box.

1. NARRATION What did I see that night?

PANEL FOUR (WIDE PANEL)

[FLASH BACK]

Extreme close up of Te-Su's eyes between a slightly open door.

1. NARRATION Where did everyone in shanty town go?

<u>PAGE 36 (5 PANELS)</u>

- Page 2~5 inserted in panel 1
- **Reveal of Te-Su's repressed memory:** 15 years ago, the shaman and the cult members killed Shanty town people as sacrifices. Te-Su and Ji-Ah witnessed the event when they were hiding inside the hut. The shaman repressed their memories.

PANEL ONE (WIDE PANEL)

[FLASH BACK]

(*Note visual reference #9 & #10*)

Wide shot of the cult members dancing around a human totem pole (shanty town people stacked like a statue) engulfed in flame. You see the shaman dancing in the middle. In the background, you see Te-Su peeking through a slightly open hut door.

This should be the largest panel.

1. NARRATION And suddenly I **remember**…

PANEL TWO (INSERT PANEL)

The shaman and the cult members standing inside the hut where Te-Su and Ji-Ah is hiding. The shaman is in the middle of the group. Te-Su and Ji-Ah (framed from behind) on the floor.

PANEL THREE (INSERT PANEL)

Close up of teenage Sang-Ho's face. You see his scar on his cheek.

PANEL FOUR (INSERT PANEL)

Close up of the shaman (middle of the frame) snapping his fingers. He is repressing the memories of Te-Su and Ji-Ah.

1. SFX Snap

PANEL FIVE (INSERT PANEL)

Te-Su and Ji-Ah fainting.

<u>PAGE 37 (4 PANELS)</u>

- Te-Su wakes-up. It is revealed that the cult killed everyone in town as sacrifices.

PANEL ONE (WIDE PANEL)

Black panel.

Lettering note: no letter box. White letters.

1. NARRATION (SANG-HO) “Wake up.”

PANEL TWO

TE-SU’S P.O.V. Back to present. Low angle shot of Sang-Ho looking down, drenched in rain.

1. SANG-HO Wake up.

PANEL THREE

Te-Su getting-up from the ground. His face and clothe are caked with mud.

1. TE-SU You fucking little shit!

(link) You were fucking there **that night**.

PANEL FOUR (WIDE PANEL)

Wide shot of Sang-Ho standing in the middle of the frame. Beyond Sang-Ho, you see the whole town burning in the background. Sang-Ho is lighting a cigarette.

The cult killed everyone in town.

This should be the largest panel

1. TE-SU (OP) What have you done now?

PAGE 38 (5 PANELS)

PANEL ONE (WIDE PANEL)

EXT. TOWN STREET - NIGHT

Wide shot of a street littered with dead townspeople. Blood is flowing down the street. Several houses have the mark of the cult painted.

1. NARRATION "Why?"

PANEL TWO (WIDE PANEL)

Medium close up of Te-Su grabbing Sang-Ho by the collar.

1. TE-SU **Why!**

Letting note: Maybe a slightly bigger font to indicate that Te-Su is yelling.

PANEL THREE (WIDE PANEL)

EXT. NARA INN - NIGHT

Wide shot of Nara Inn. The Inn keeper, wearing a mask, holding a knife and severed goat head. There are several headless goat carcasses littered on the floor.

PANEL FOUR

EXT. SHANTY TOWN - NIGHT

Wide shot of the cult members dancing around a burning human totem pole. The shaman is dancing in the middle.

PANEL FIVE

Medium Sang-Ho. You see Te-Su's hand on his collar.

1. SANG-HO You never understood, did you?

(link) Why I used to pray so much…

PAGE 39 (6 PANELS)

- The page is structured to mirror Te-Su's childhood flashbacks in issue #1.

PANEL ONE (WIDE PANEL)

[FLASHBACK]

EXT. GRAVE – NIGHT (RAINING)

Sang-Ho (teenage, wearing a school uniform) praying in front of his mother's grave. There are weeds growing all around.

4. NARRATION (SH) "You never understood that not everyone can be a straight-A student with a rich daddy.

5. NARRATION (SH) "I just had **a few more questions**, is all. Like…

PANEL TWO

INT. SANG-HO'S HOUSE

Sang-Ho's drunk angry father belting Sang-Ho. (around age 5) You see the belt scarring Sang-Ho's face. This is how Sang-Ho got his scar.

2. NARRATION (SH) "Why did dad belt me every night?

PANEL THREE

Sang-Ho's sick mother coughing blood. Sang-Ho (teenager) is cleaning the blood and spilled medicine on the floor.

1. NARRATION (SH) "Why did mom cough blood every day?

PANEL FOUR

INT. SANG-HO'S HOUSE

Sang-Ho (teenage) stepping into a trashed room.

In the middle of the panel, you see an empty open safe. All the drawers in the room are open.

1. NARRATION (SH) “Why did dad run away, leaving us with nothing?

PANEL FIVE

INT. FUNERAL HOUSE

Wide shot of Sang-Ho’s mom’s funeral.

Sang-Ho’s mom’s picture in the middle. Sang-Ho (teenage) is sitting on the side. The funeral house is empty. Sang-Ho is alone in the room.

1. NARRATION (SH) “Why did **you** leave me with nothing?

PANEL SIX

INT. PRISON VISITNG ROOM

Medium close up of Sang-Ho’s father behind a prison visiting room glass. He is smiling, looking peaceful. He is wearing a light blue prison uniform and a golden cross necklace.

**We are implying that Sang-Ho’s dad found religion in prison. He now believes that all his sins are forgiven. This breaks Sang-Ho, who cannot forgive him.*

1. NARRATION (SH) “How fucking dare **you** forgive him?

PAGE 40 (5 PANELS)

PANEL ONE (WIDE PANEL)

EXT. GRAVE – NIGHT (RAINING)

Back to the timeline of page 17, panel 1.

Sang-Ho (teenage, wearing school uniform – soaked in rain) praying in front of his mother's grave.

1. NARRATION (SH) "And all I heard was **silence**."

PANEL TWO

Mostly repeating panel 1. Beyond Sang-Ho, you now see the shaman approaching.

1. THE SHAMAN(OP) It's a **disease** as old as time.

Letting note: this is the first time we are hearing the shaman speak. I'm wondering if there is a way to make him sound inhuman with different lettering style. An example that comes to my mind is my Todd Klein lettered Morpheus in Sandman.

PANEL THREE

Wide shot of the shaman approaching Sang-Ho. Sang-Ho is still kneeling on the ground.

1. THE SHAMAN This incessant groveling… for a narrative when there is none.

(link) It's unbecoming.

2. THE SHAMAN Brother Snag-Ho, **the old mighty gods** had no hand in the architecture of your misery.

PANEL FOUR

Low angle close up of the shaman's masked face.

1. THE SHAMAN **The universe** is a callous maze.

PANEL FIVE

High angle close up of Sang-Ho's teary face.

1. NARRATION (SH) "And at that moment --"

PAGE 41 (4 PANELS)

PANEL ONE

Back to present. (timeline of page 16, panel 4)

Close up of Sang-Ho tearing up. You see Te-Su’s hands grabbing Sang-Ho’s collar.

1. SANG-HO -- I was finally free.

PANEL TWO (WIDE PANEL)

Wide shot of the dead cult members littered around the bonfire. The shaman is still dancing in the middle. You see blood frothing from the mouths of dead cult members (they all drank poison and committed suicide)

This should be the largest panel.

PANEL THREE

Close up of Te-Su’s face. He is grimacing with anger.

1. TE-SU (OP) You killed Ji-Ah didn’t you?

PANEL FOUR (WIDE PANEL)

[FLASH BACK]

EXT. OAK TREE – DAWN (MISTY)

Repeat the composition of issue #1, page 5, panel 5.

In the foreground, you see a close up of Sang-Ho’s face. He is lighting a cigarette. A tear rolls down his scarred cheek.

In the background, you see policemen hanging Ji-Ah. Two policemen are pulling the rope tied around Ji-Ah’s neck. Ji-Ah, hung on the tree, is desperately trying to untie the rope.

1. NARRATION (SH) “I didn’t want to… I didn’t…

PAGE 42 (5 PANELS)

PANEL ONE (WIDE PANEL)

Close up of Sang-Ho's face. Blood is flowing from his mouth. He is dying.

1. SANG-HO	You were always a condescending little shit, you know that?
(link)	I want you to see **how little you matter**.

PANEL TWO (WIDE PANEL)

Close up of Te-Su's sad face.

<u>This is a key panel. With his facial expression, we need to convey how Te-Su, of course, **already knows**.</u> After the disappointments in his life, Te-Su knows how little control he has in his life.

PANEL THREE (WIDE PANEL)

Close up of rotten wild strawberries crawling with insects.

*A visual metaphor for Te-Su's adulthood.

PANEL FOUR (WIDE PANEL)

Close up of Te-Su's sad face.

Mostly a repeat of panel 2. Unlike panel 2, you see a lightening striking beyond.

1. SFX (THUNDER)	KKKRRRAK

PANEL FIVE (WIDE PANEL)

Close up of Sang-Ho laughing. His face is now all covered with blood.

1. SANG-HO	Oh god… You already?

1. SFX HA HA HA

<u>PAGE 43 (4 PANELS)</u>

- Heavy rain in all panels. Panels 1~3 (equal height) have mostly repeating compositions. Panels 1~3 are mostly wide shot of silhouettes and shadows.

PANEL ONE (WIDE PANEL)

Wide shot of Te-Su and Sang-Ho's silhouettes, <u>standing in the middle of the frame</u>. Horizontal frame. No background details, everything is a shadow. You see silhouettes of Te-Su and Sang-Ho in the middle. Te-Su is still holding Sang-Ho's collar.

1. SFX HAHAHAHAHA

PANEL TWO (WIDE PANEL)

Almost exactly same as panel 1. Only differences are 1) you see Sang-Ho's body now slumping to the ground and 2) a lightening.

1. SFX HAHAHAHAHA

.

2. SFX KKKRRRAK

PANEL THREE (WIDE PANEL)

Similar to panel 2. But you only see Te-Su's silhouette in the middle. You see the silhouette of Sang-Ho's body on the ground.

PANEL FOUR (WIDE PANEL)

Overhead wide shot of Te-Su (framed from behind) standing in the middle of shanty town. Heavy rain and lightings.

This should be the largest panel. Roughly 1/3 of the page.

1. CAPTION Korea, 1999

2. NARRATION This is how the world ends.

PAGE 44 (4 PANELS)

PANEL ONE (WIDE PANEL)

Black panel.

1. NARRATION   Dear, Ji-Ah.

Lettering notes: white letters, no borders

PANEL TWO (WIDE PANEL)

[FLASHBACK]

Medium close up of Ji-Ah (age 10) smiling.

1. NARRATION   Over the years, I’ve traded all my dreams for bitter regrets.

PANEL THREE (WIDE PANEL)

[FLASHBACK]

EXT. RICE FIELD ROAD - SUNSET

Te-Su, Ji-Ah, and Sang-Ho walking the rice field road after fishing. They are all smiling.

1. NARRATION   But more than anything else --

PANEL FOUR (WIDE PANEL)

Close up of wild strawberries.

1. NARRATION   -- I regret never saying goodbye.

<u>PAGE 45 (4 PANELS)</u>

PANEL ONE (WIDE PANEL)

Close up of wild strawberries.

1. NARRATION In this moment of **absolute finality**.

PANEL TWO (WIDE PANEL)

EXT. STRAWBERRY FIELD - SUNSET

Back to present. Wide shot of Te-Su sitting alone next to a cedar tree at the edge of the strawberry field cliff. Beautiful sunset in the background.

1. NARRATION When the edges of reality fray --

PANEL THREE (WIDE PANEL)

Close up of Te-Su's face. His eyes are closed.

1. NARRATION -- and I can't go on anymore.

PANEL FOUR (WIDE PANEL)

[FLASHBACK]

EXT. SEASIDE CLIFF – SUNSET

Te-Su and Ji-Ah (age 10) lying on a grassy strawberry field. Te-Su is patting his stomach. There is a large cedar tree on the background.

*Repeat of issue 1, page 14, panel 1 flashback

PAGE 46-47 (1 PANEL)

PANEL ONE (DOUBLE PAGE SPREAD)

EXT. SEASIDE CLIFF – SUNSET

Wide-shot of Te-Su, sitting on top of the cliff, watching a colossal monster approaching from the ocean.

(It's important to convey the scale of the monster. This is the monster that will end the world.)

This is how the world ends.

**The page should capture the feel of 19th century impressionist paintings. Paintings of J.M.W Turner and Wanderer Above a Sea of Fog are good reference points. Maybe we should experiment with using different color palates.*

1. NARRATION — I think of the wild strawberries at the world's end.